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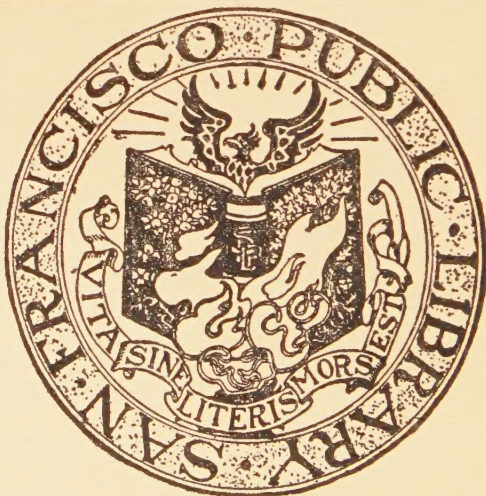


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DISTINGUISHED AMERICAN ARTISTS

CHILDE HASSAM



© Caroline Reed Parsons

CHILDE HASSAM

DISTINGUISHED
AMERICAN ARTISTS

CHILDE HASSAM

Compiled by
NATHANIEL
POUSETTE-DART

With an introduction by Ernest Haskell



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PUBLISHERS

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Printed in the United States of America

CHILDE HASSAM

CHILDE HASSAM'S heritage, his Puritan ancestry, with the downright qualities that such ancestry engenders, has had much to do in shaping his career. He was born in Boston in 1859, with an American ancestry dating back to 1631, when his forebears settled in Dorchester. This is indeed a sturdy background, for the force that was needed in Puritan conviction can be transmuted very easily into artistic effort. And as one will find that from Whistler's forebears in Lowell a great artistic force found something to lean upon, so these ancestors of Childe Hassam have given him that intangible something, that very personal individual force, that stamps things indelibly.

Bred into his art is this vigorous quality, this New England thoroughness. And how essentially American his work is! He has absorbed the European influence of his younger days and stands alone profoundly American. This "national integrity" is without doubt the great need of American art to-day. This quality in the case of Hassam seems his birthright, for he is a Puritan.

The masculine quality in Hassam's work is to be observed. One is conscious that the work is the outcome of vigor that is not afraid to confront the elements. The connection between the picture and subject seems most direct. They are not so called studio pictures. He paints in the open. So many of his pictures have taken great physical effort to execute, yet one never finds signs of

drudgery. He loses the signs of labor in the joyful brushwork in which he is unequalled. These are qualities of the master.

He has a way of taking his own where he finds it, and thus he leaves the stamp of his personality on localities where he has worked. Take Gloucester for example. Before I had seen Hassam's pictures, it seemed a fishy little city now as I pass through it I feel Hassam. The schooners beating in and out, the wharves, the sea, the sky, these belong to Hassam. Just as one cannot go to Venice and be very far from Whistler. There are many other spots that he has made his own; but one of these in great contrast to Gloucester is Fifth Avenue. This street he has done at various times, and over a long period. Back in the days when hansom cabs and victorias were in evidence, then with the automobile, precisely mechanical, traffic congested, and with racial crowds of the clothing shops. The most daring effort was to paint the Flags. No one had ever painted flags before, so now when one thinks of flags one thinks of Hassam's flag pictures. These pictures were not garish affairs but were filled with the poetry of patriotism. He made the Flags symbols of his heritage. Only a Puritan could have painted flags as he did.

There are many other fields that he has invaded and made his. Flowers in gardens, flowers in still life, flowers as accessories to portraits. These are painted with great tenderness, great restraint of color yet very colorfully, always part of the picture, never jumping out in forced contrast. Interiors are his,—interiors that are renderings of space with a magic play of light, the light that instinctively seems to be the heritage of Hassam. From a cool room through a Dutch door is a light, warm, out-of-doors

—with all the characteristics held in restraint. One feels the joy that must have been his in these fine performances.

Then there are doorways of the days of long ago. Colonial doorways of rare proportion, and these are choicely done quite as skillfully as the other pictures, for Hassam is no specialist. Village streets with hot sun and cool shadow, elms that are elms with slow moving wind-swayed tops. You feel the street, and you feel the elms, you feel the quality of the objects portrayed.

Hassam feels very keenly what he does. The approach is never languid—there is a sharp decision made in his mind at each stroke of the brush. This tends to carry his impression home very forcibly, and gives the passages that crisp fresh living quality.

His etching interests me deeply, for I know how difficult the mastery of this great art is, especially to the artist whose talent has been in the field of color. It requires linear perception and an utter absence of fear towards the medium which is really formidable, for the uncompromising copper and steel point are not very sympathetic. What Hassam has done in etching is very remarkable. In less than a decade he has become an etcher. His etchings are as individual as are his paintings.

He had things to express and he expressed them in his own manner without fear of his medium. Etching is a test of an artist's ability for in this precise method his weaknesses are revealed. Hassam took the most difficult course. He drew the plates cleanly letting each line remain to tell its story. He then printed the plates as few etchers dare to print, namely with a clean wipe. This method reveals all to the experienced collector of prints. Nothing is hidden by false surface ink.

Hassam's lithographs are another triumph. Not heavy

crudities with impossible black smudges as are so many efforts of our modern lithographers: but light crisp renderings of fearless decision. Whistler was right. A lithograph should be "blonde."

The real Hassam will never be found in written eulogy—but in his pictures. Go to them, observe them carefully and then you will find what cannot be described, that intangible something, the charm of the true artist. Hassam is a Puritan and he paints American pictures—and furthermore Hassam is himself.

ERNEST HASKELL.



*The text from question 2 with recombined illustrate
the varied characteristics of this artist's work.*



VICTORY WON
On view at the Milch Gallery.



ST. PAUL - DISSENT



AVENUE OF THE ALLIES, ST. PATRICK'S CATHEDRAL
On view at Milch Galleries



1





WASHINGTON ARCH
Owened by Duncan Phillips, Washinton, D. C.





SPRING-TIME—WEST TWENTY-SECOND STREET
Owned by Mrs. J. A. Cullen, New York City



RAINY DAY
(Water color)

On view at Milch Galleries



THE LITTLE FLOWER SHOP
On view at Milch Galleries



CHURCH AT OLD LYME

Owned by the Albright Gallery, Buffalo



SIDE STREET, PROVINCETOWN



BOULEVARD ROCHECHOUART, PARIS
Owned by the Milch Galleries



PORCH OF THE OLD HOUSE, LOS CEBOS



IMPROVISATION
New York City



TANAGRA

rened





THE GOLD FISH WINDOW.

Illustrated by J. K. N. and J. K. N.



N. E. Montross

THE MARSHALL NIEL ROSE
Owned by Duncan Phillips, Washington, D. C.



CONTRE-JOUR

Owned by the Art Institute of Chicago.



EASTER MORNING
Owened by the artist



THE ASH BLOND

(Photo taken before painting was finished)

Owened by the artist



© N. E. Montross

THE 57TH STREET WINDOW
Owmed by the artist



© N. E. Montross

KITTY HUGHES

Owened by Mrs. Marshall Field, Chicago





PEONIES
Owued by the artist



LOOKING INTO THE LITTLE SOUTH ROOM



THE SKY SCAPER WINDOW.
On view at Macbeth Galleries.



IN THE OLD HOUSE
Owned by Mrs. Emily J. C. Clark



APRIL
Owened by the artist.



MORNING LIGHT

Owned by Mr. William A. Rogers, Buffalo, N. Y.



A WINDOW IN FRANCE
Opened by the artist





PROVINCETOWN
On view at Macbeth Galleries





Montross

LISTENING TO THE ORCHARD ORIOLE
Oriented by Stephen C. [illegible]

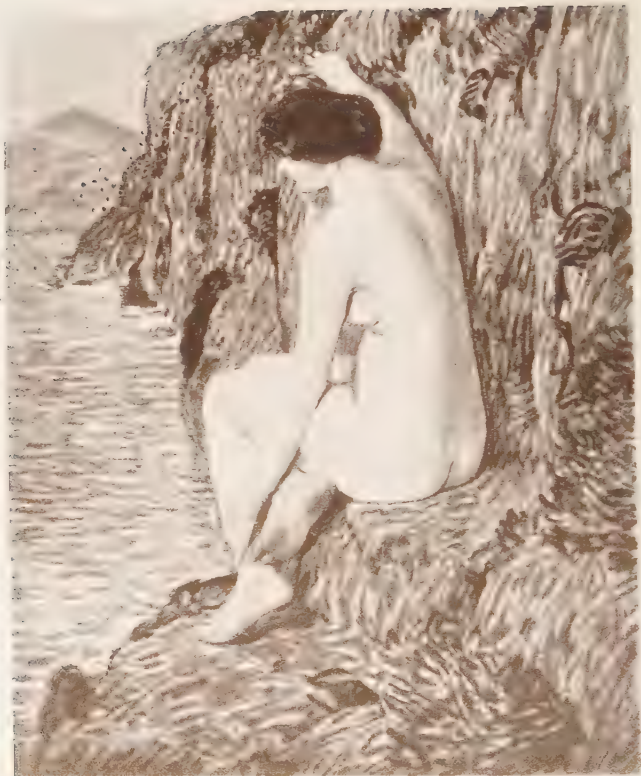


THE LITTLE JUNGLE
Owened by Miss R. B. Moore, New York City

A. T. MONTGOMERY



THE NYMPH WITH DUCKS



© N. E. Montross

"LORFLET"

Owned by the Walters Gallery, Baltimore



THE REFUGEE
Oscar Reisch, 1912



BROAD COVE. ISLES OF SHOALS
Owned by Charles L. Baldwin, New York City



THE SOUTH LEDGES, ISLES OF SHOALS



JUNE

Owned by the artist



MAY, FOR C. C.



NEWPORT
Owned by David Gray



UNION SQUARE

Owned by George Barr McCutcheon, New York City





OLD HOUSE, FASHAMPTON.
On view at Macbeth Gallery.



© N. E. Montross

THE OLD BRIDGE AT COS COR

(Pastel)

Copyright by Mrs. Wm. K. P. H. Montross, New York, N. Y.



OCTOBER IN NEW ENGLAND, 1918
Dedicated to the memory of the
Rev. Dr. J. A. N. C.



© N. E. Montross

A RAINY NIGHT



— 175 —



ROYAL PALMS, MELENA, CUBA
Owned by Horatio S. Rubens, New York City





OREGON APPLES
Owned by the artist



Portrait of a woman
in a long dress and hat



THE MINUET
(Water color)

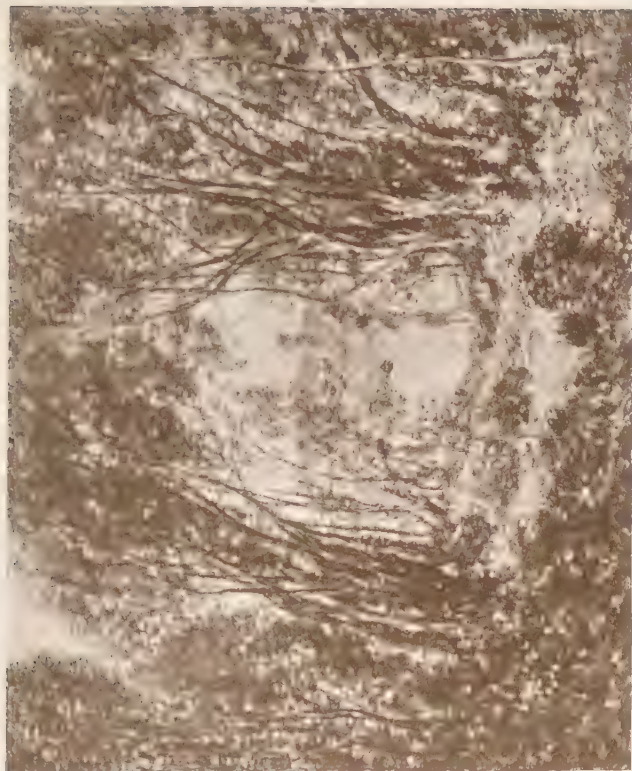
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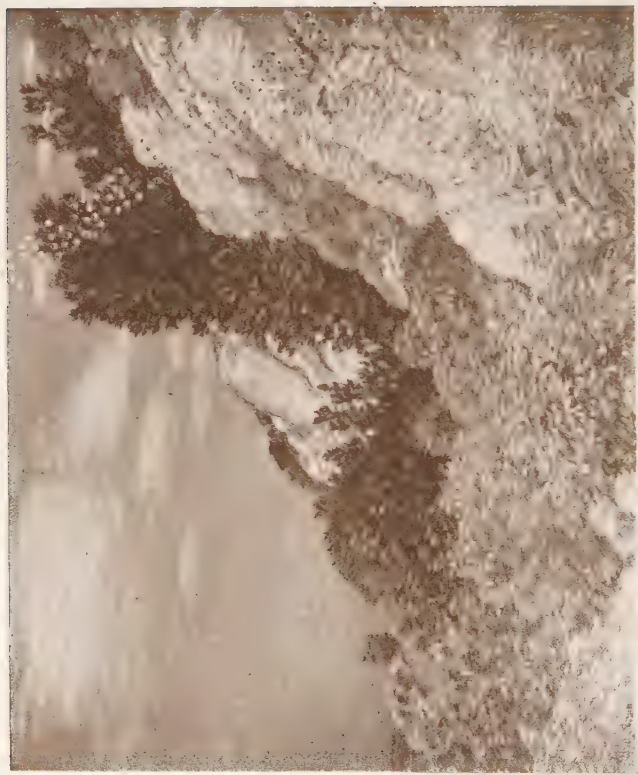


THE WHITE MANTEL

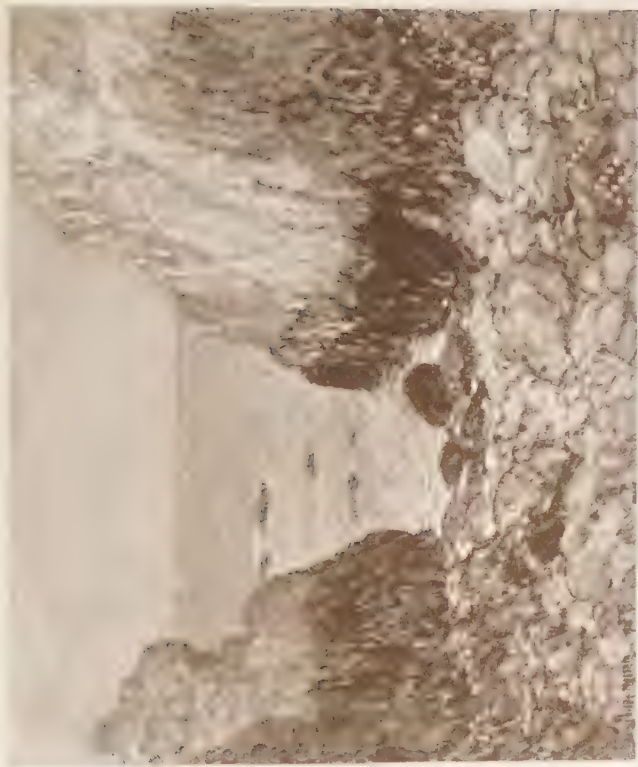


THE DUNE POOL





LAUREL IN THE LEDGES--APPLEDORF
Property of C. T. Palmer Estate



THE GORGE—APPLEDORE, ISLES OF SHOALS
Owned by Horatio S. Rubens, New York City



AUTUMN
On view at Milch Galleries

CHAS. H. HASSAM, 130 West 54th Street, New York, N. Y.
Painter and Etcher, born Boston, October 17, 1859.
Studied in Boston and Paris.

MEMBER OF

NATIONAL ACADEMY OF DESIGN, New York—*Associate*, 1902
NATIONAL ACADEMY OF DESIGN, New York—*Academician*,
1906
AMERICAN WATER COLOR SOCIETY, New York
NEW YORK WATER COLOR CLUB
BOSTON ART CLUB
TEN AMERICAN PAINTERS
PAINTERS-GRAVERS OF AMERICA
MUNICH SECESSIONISTS—*Corresponding Member*
SOCIÉTÉ NATIONALE DES BEAUX-ARTS, Paris—*Associate*
NATIONAL INSTITUTE OF ARTS AND LETTERS
AMERICAN ACADEMY OF ARTS AND LETTERS

AWARDS

Bronze Medal, Paris Exposition, 1889.
Gold Medal, Munich, 1892.
Medal, Philadelphia Art Club, 1892.
Bronze Medal, Columbian Exposition, Chicago, 1893.
Prize, Cleveland Art Society, 1893.
Webb Prize, Society of American Artists, 1895.
Prize, Boston Art Club, 1896.
Second Class Medal, Carnegie Institute, Pittsburg, 1898.
Temple Gold Medal, Pennsylvania Academy of Fine Arts, 1899.
Silver Medal, Paris Exposition, 1900.
Gold Medal, Pan American Exposition, Buffalo, 1901.
Gold Medal, St. Louis Exposition, 1904.
Clarke Prize, National Academy of Design, 1905.
Third Class Medal, Carnegie Institute, Pittsburg, 1905.
Livingston Prize, Pennsylvania Academy of Fine Arts, 1906.
Carnegie Prize, Society of American Artists, 1906.
Third Prize, Worcester, 1906.
Seaman Gold Medal, Pennsylvania Academy of Fine Arts, 1909.
Third W. A. Clark Prize, Corcoran Art Gallery, 1910.
Evans Prize, American Water Color Society, 1912.
First W. A. Clark Prize, \$2,000, and Corcoran Gold Medal,
Washington, 1912.
Altman Prize (\$500), National Academy of Design, 1918.
Hugnut Prize, American Water Color Society, 1919.
Philadelphia Water Color Prize, 1919.

Converse Gold Medal, Pennsylvania Academy of Fine Arts.
1920.

REPRESENTED IN

METROPOLITAN MUSEUM, NEW YORK,

Isles of Shoals and Golden Afternoon, Oregon; The Brush House and Street in Portsmouth, New Hampshire.

CORCORAN GALLERY, WASHINGTON, D. C.,

Northeast Headlands—New England Coast and New York Window.

CINCINNATI MUSEUM,

Pont Royal, The Calker and House on the Place Lannion.

CARNEGIE INSTITUTE, PITTSBURG,

Fifth Avenue in Winter and Spring Morning, also set of twenty-five drawings.

MUSEUM OF ART, TOLEDO.....*Summer Sea*

FINE ARTS ACADEMY, BUFFALO

Church at Old Lyme and Brook Back of New Canaan.

RHODE ISLAND SCHOOL OF DESIGN,

The Messenger Boy and Street Scene

WORCESTER ART MUSEUM,

The Breakfast Room, New York; Yonkers from the Palisades and Sylph's Rook, Appledore.

NATIONAL GALLERY, WASHINGTON,

Spring—Navesink Highlands and The Georgian Chair (Evans collection), and The Chinese Merchants (Freer collection).

PENNSYLVANIA ACADEMY, PHILADELPHIA.*Cat Boats—Newport*

ART ASSOCIATION, INDIANAPOLIS*Cliffe Rock—Appledore*

INSTITUTE OF ARTS, DETROIT,

Place Centrale and Fort Cabanas, Havana

ART INSTITUTE, CHICAGO*Contre-Jour*

MINNEAPOLIS INSTITUTE OF ARTS.....*Isles of Shoals*

BOSTON MUSEUM OF FINE ARTS.....*The Nymph of the Gorge*

BROOKLYN MUSEUM.....*View of Central Park*

CITY ART MUSEUM, ST. LOUIS,

Diamond Cove, Isles of Shoals, The East Window and The Fête of Lannion, Gray Evening.

PUBLISHED MATTER

International Studio, New York, January, 1916. "The Ambidextrous Childe Hassam"—Charles L. Buchanan.

Art in America, New York, June, 1920. "Childe Hassam"—Eliot Clark.

- Whistler Notes and Estimates and other Memoranda*. New York, 1907. The Collector and Art Critic Co. Page 96, a note
Brush and Pencil. Chicago, June, 1901. "Childe Hassam, impressionist"—Frederic W. Morton.
International Studio. New York, December, 1911. Childe Hassam—A Puritan.—Israel L. White.
Art and Decoration. New York, October, 1915. "Who's Who in American Art."



